LIBRARY OF CONGRESS

Information Bulletin

Vol. 70, No. 5
May 2011

THE MILEY COLLECTION: A PASSION FOR SPORTS, CAUGHT ON TAPE

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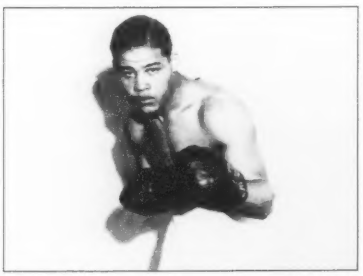
JAMES H. BILLINGTON
Librarian of Congress



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On the Cover: Sports announcer Mel Allen is at work in the recording booth. Many of the games that Allen announced are part of the newly acquired Miley Collection. *Prints and Photographs Division*

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JENNIFER GAVIN, Acting Executive Editor
AUDREY FISCHER, Editor
JOHN H. SAYERS, Art Director
ASHLEY JONES, Designer
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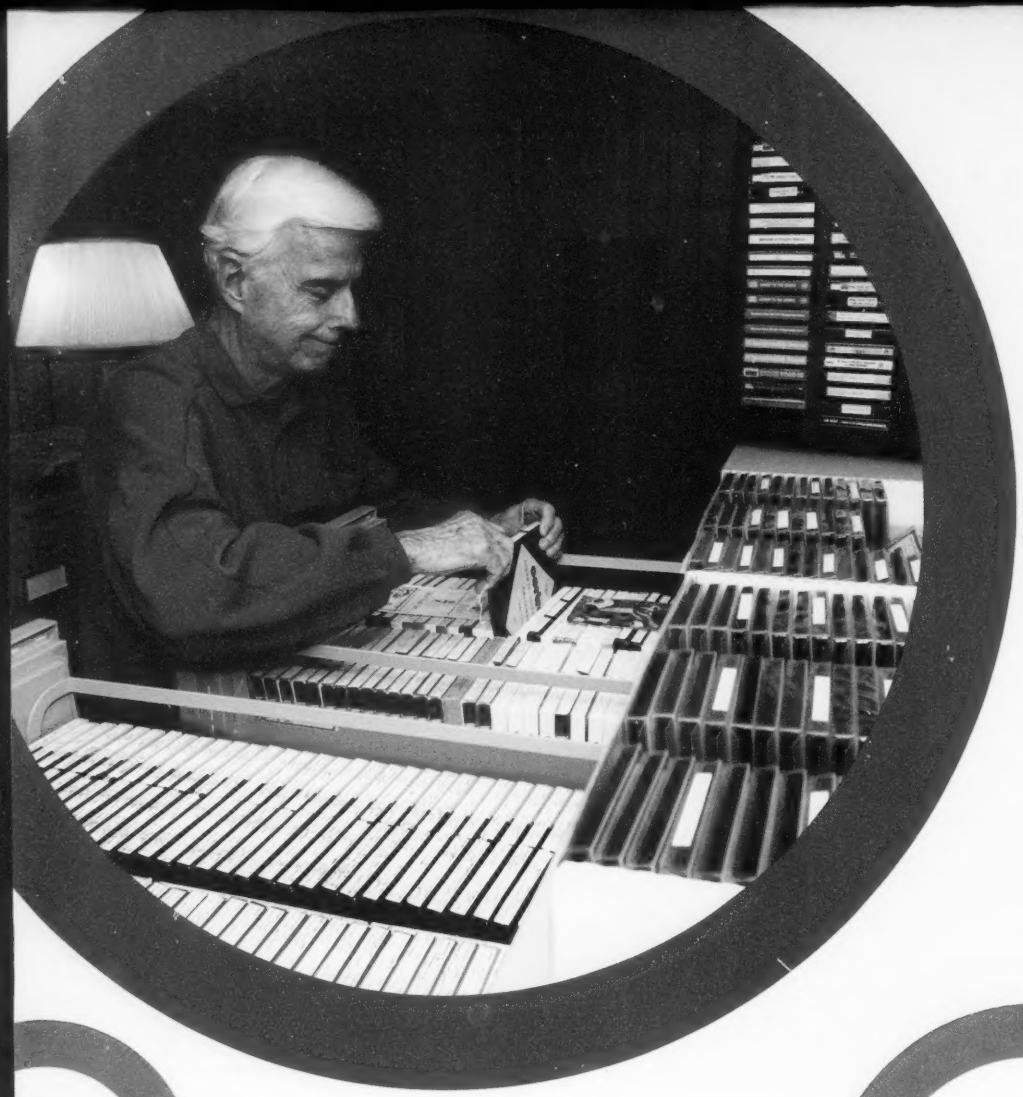
Sports announcer Red Barber, 1955

Prints and Photographs Division

John Miley's Passion For Sports

On March 9, 2011, the Library of Congress announced its acquisition of John Miley's vast collection of sports broadcast recordings made prior to 1972. The Miley Collection represents the largest and most significant collection of sports broadcasts in America. The recordings will join the vast collections housed at the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va. The materials will be cataloged, digitally preserved and made available to the public in the Library's reading rooms on Capitol Hill, and on its website.



John Miley works with his collection in the basement of his home in Evansville, Ind.

Daniel R. Patmore/ The New York Times

Library Acquires Historic Radio And TV Recordings

By MARK HARTSELL

Deanna Marcum, head of Library Services, wasted no time. She read the story, put down the newspaper, picked up the phone, dialed 411, got a number and placed a call.

An Indiana man, according to a story in the New York Times, had amassed in his basement a huge collection of historic sports broadcasts and wanted to find it a permanent home.

Robert Dizard Jr., then deputy of Library Services and now the Library's chief of staff, had seen the Times article one Sunday in late 2006 and told Marcum the Library should take a look at the collection.

"I picked up the phone as soon as I read it," says Marcum.. "I thought, 'Well, by now it's Monday. He's probably had hundreds of calls.' But as it turns out, I think one other person called on Monday. We were right there at the beginning."

And, four years later, right there at the end.

The recordings provide the soundtrack to a lifetime of history-making moments: the final game of the Brooklyn Dodgers; the fourth quarter of Wilt Chamberlain's 100-point performance in 1962; the heavyweight title fights between Joe Louis and Billy Conn; the Babe-besting 61st home run hit by Roger Maris in 1961.

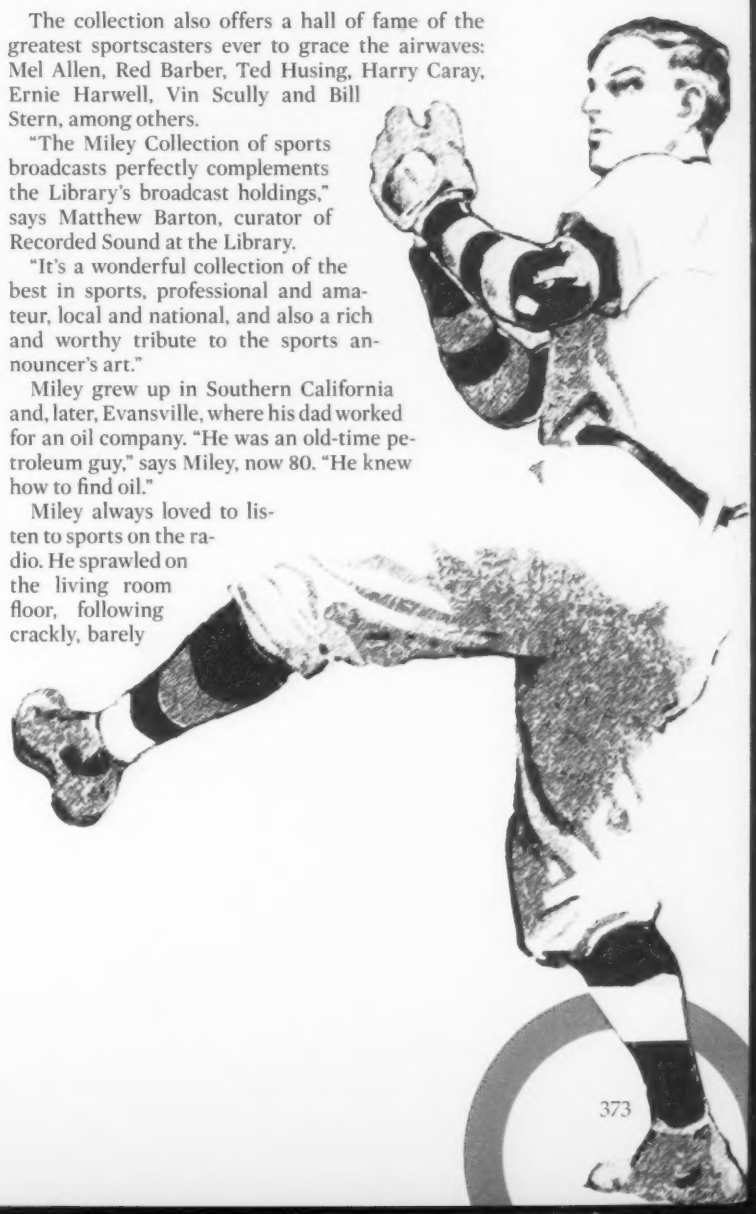
The collection also offers a hall of fame of the greatest sportscasters ever to grace the airwaves: Mel Allen, Red Barber, Ted Husing, Harry Caray, Ernie Harwell, Vin Scully and Bill Stern, among others.

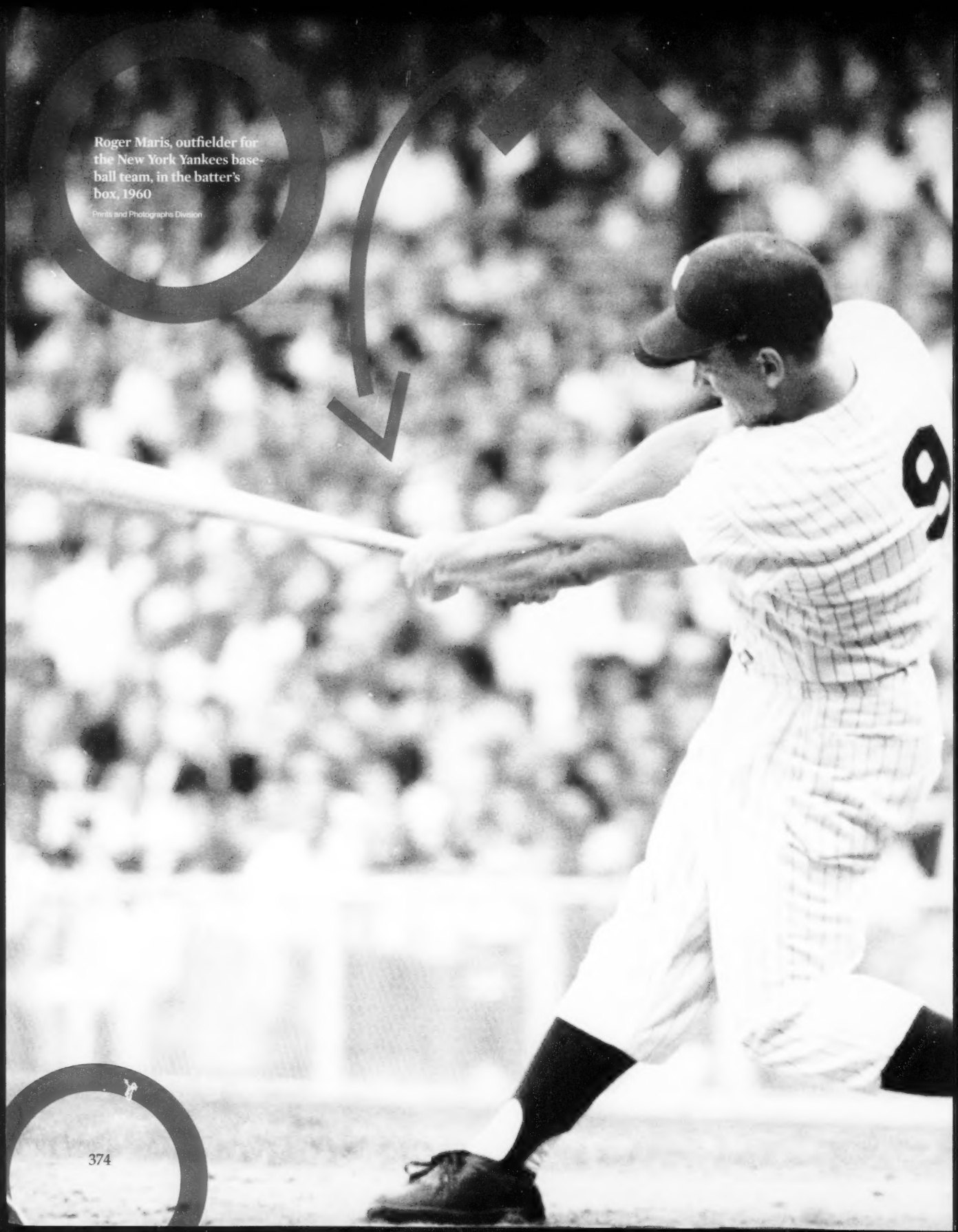
"The Miley Collection of sports broadcasts perfectly complements the Library's broadcast holdings," says Matthew Barton, curator of Recorded Sound at the Library.

"It's a wonderful collection of the best in sports, professional and amateur, local and national, and also a rich and worthy tribute to the sports announcer's art."

Miley grew up in Southern California and, later, Evansville, where his dad worked for an oil company. "He was an old-time petroleum guy," says Miley, now 80. "He knew how to find oil."

Miley always loved to listen to sports on the radio. He sprawled on the living room floor, following crackly, barely





Roger Maris, outfielder for the New York Yankees baseball team, in the batter's box, 1960

Prints and Photographs Division

audible broadcasts of games tuned in from far-away stations.

"Are you listening to static?" his mother would ask.

In 1947, his parents gave him a wire recorder, and he began to record broadcasts—though he had no plans to build a collection.

"I began recording things not with the idea that I was going to save them," he says. "I thought I might just want to listen to them again tomorrow or the next day. One thing led to another, and all of a sudden in 1962 I began in earnest to save."

That year, Miley, who earned a degree in petroleum engineering from the University of Oklahoma, found himself in West Texas working for Gulf Oil.

Miley secretly always wanted to be the guy talking into the mike, not the guy listening. So he volunteered for KECK radio in Odessa to provide—free of charge—play-by-play of basketball games at Permian High School, the school made famous decades later by the book and movie "Friday Night Lights."

His wife, Carole, taped his broadcasts, which he saved. "That led me to begin to save other things," he says.

A collection was born.

Miley, working largely by himself, slowly built his collection, taping games, purchasing recordings, making trades, getting broadcasts from the archives of leagues and networks.

The collection got a big boost in 1977, the accidental beneficiary of a bit of misreporting in a story about Miley in The Sporting News.

The writer concluded the piece by providing contact information for readers interested in joining the John Miley tape network. The John Miley what?

"I didn't know I had a tape network," Miley says.

He did now.

Miley got offers of help from around the country from kindred spirits armed with tape recorders and a love of sports radio.

If Miley wanted someone to record

a broadcast of, say, a Dodgers game on the West Coast, he could call on a newfound colleague and provide him with tapes, envelopes and postage.

"I developed a tape network in 1978 that really spurred my collection on to much greater heights," he says. "It just multiplied unbelievably."

Miley also made important purchases.

He and a friend once drove 950 miles from Evansville to Schenectady, N.Y., and returned home pulling a trailer filled with 2,500 7-inch boxes of tapes preserving some of sports history's greatest moments—Maris' homer, Jim Bunning's perfect game, every World Series game from 1957 to 1979.

The haul included a meaningless mid-September contest between the Atlanta Braves and New York Mets in 1966—the significance of which wasn't apparent until years after the record button was pushed.

"There was nothing in the game, I would have thought, to save," Miley says.Except, it turned out, the first major league strikeout by a pitcher named Nolan Ryan, who went on to throw more no-hitters and strike out more batters than anyone in major-league history.

Miley's collection gradually took over the basement—to the chagrin of Carole, who wasn't pleased to lose such a large part of the house.

Eventually, they came to an understanding: He got the downstairs for his tape collection, she got the upstairs for her doll collection.

"We evened it out," he says.

In 1990, Miley founded a company, The Miley Collection, to sell CDs of his tapes. His children, John III and Karen, weren't interested in the business, and Miley eventually began to think about a permanent residence for the collection he spent so many years building.

"Before I pass away," he told the Times in 2006, "I need to find the proper home for my collection."

Dizard, then Marcum, read that line, setting off a chain of events that ended with a large part of Miley's collection moving permanently from a basement in Evansville to another underground home in a renovated bunker in Culpeper, Va.

Marcum was scheduled to visit her sister in Evansville in a couple of weeks anyway, so she soon found herself walking down the steps to Miley's basement.

She was impressed. The collection was stored in filing cabinets in a temperature-controlled room and, better still, was meticulously organized: Miley had paid a computer programmer to create an indexing system.

"Usually we go into a place and it's just chaos," Marcum says. "The collection is there, but it's all in the collector's head. This was beautifully organized."

Now, Marcum is no sports fan. She has not, she says, ever really watched a sporting event—not one at-bat of the World Series, not one hole of the Masters, not one minute of The Most Exciting Two Minutes in Sports, the Kentucky Derby.

But she sensed the significance of Miley's collection. After she returned to Washington, she dispatched David Kelly, the sports curator in the Main Reading Room, to Evansville to conduct a more thorough survey.

"Dave came back just raving about the collection," she says.

Other parties—Major League Baseball, Bradley University—also were interested, and Marcum sensed over the course of time that Miley wasn't quite ready to part with his collection.

So she stayed in touch, and in 2007 Miley came to tour the Library. "John just had a great day. He just loved it," Marcum says.

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A Soundtrack To Sports History

A few of the significant recordings found in the Miley Collection:

A Broadcasting First, Sept. 20, 1934

Pioneering baseball and football announcer Ty Tyson works this contest between the Detroit Tigers and New York Yankees, the earliest complete radio broadcast of a baseball game.

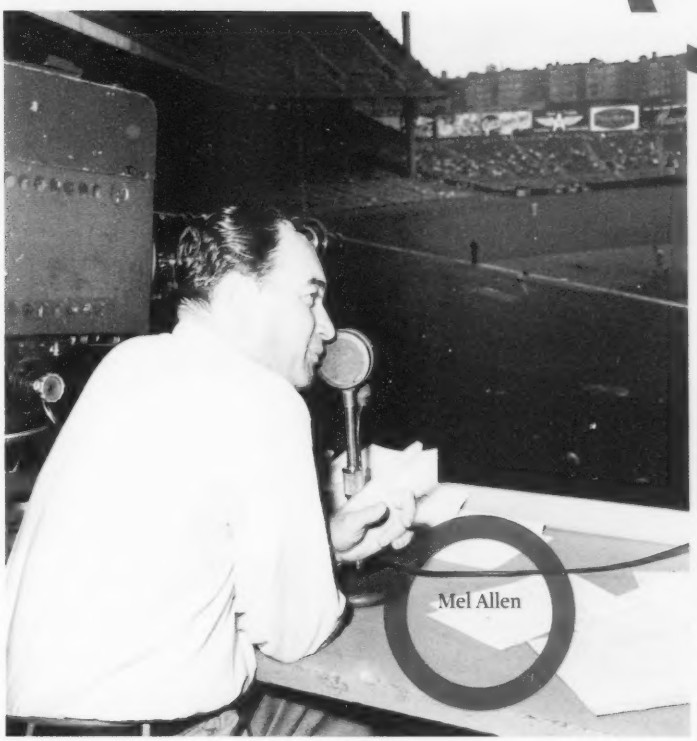
Tied Up, Nov. 9, 1945

With 30 seconds left in the game and Notre Dame inside the 1-yard line, Navy held on for a 6-6 tie in this clash between the undefeated No. 2- and No. 3-ranked teams in the nation.

Perfect, Oct. 8, 1956

In one of baseball's greatest feats of pitching, Don Larsen of the New York Yankees faced and retired 27 Brooklyn Dodgers to complete the only perfect game or no-hitter in World Series history.

Red Barber



Mel Allen

Bill Stern

The Miley Collection contains recordings from some of history's greatest sports casters including: Mel Allen, Red Barber, Ted Husin, Bill Stern, Ernie Harwell and Harry Caray. Prints and Photographs Division

Farewell to New York, Sept. 8, 1957

The last game ever played between two great New York rivals, the Brooklyn Dodgers and New York Giants—both teams moved to the West Coast after the season. Announcer Vin Scully is fine as always, and in the course of his play-by-play offers his reflections on the end of an era in baseball.

Knight Time, March 25, 1961

Cincinnati held on to beat Ohio State in the national championship game after the Buckeyes' Bobby Knight—later to become one of the winningest and most-controversial coaches in college basketball—sent the contest into overtime with the tying bucket.

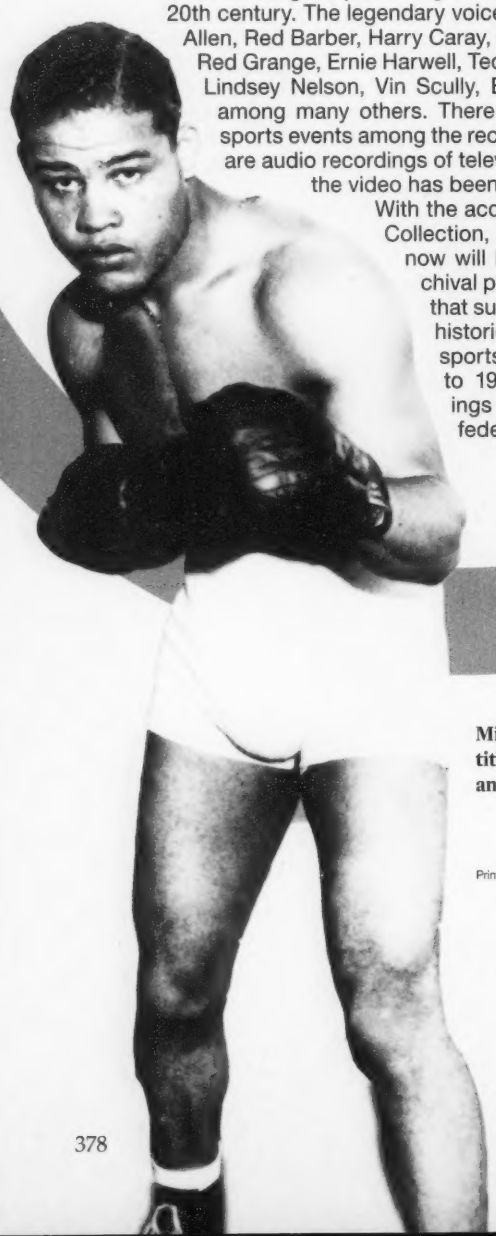
—Matt Barton

About the Collection

The Miley Collection includes more than 6,000 historic radio and television broadcast recordings of pre-1972 professional and amateur sporting events in every major area of athletic competition including Major League Baseball, the National Hockey League, the National Football League, the National Basketball Association, Olympic events, Indy 500 auto races, Triple Crown horse races, boxing, golf, tennis, and college football, basketball and baseball. Spanning the years 1920 to 1972, the collection includes a complete collection of the Rose Bowl games since 1939, all seven games of the 1955 World Series and many rare moments in sports history.

In addition to documenting historic games, the archive is an audio gallery of the great sports announcers of the 20th century. The legendary voices of the past include Mel Allen, Red Barber, Harry Caray, Dizzy Dean, Don Dunphy, Red Grange, Ernie Harwell, Ted Husing, Clem McCarthy, Lindsey Nelson, Vin Scully, Bill Stern and Bob Wolff, among many others. There are also important non-sports events among the recordings. In addition, there are audio recordings of television programs for which the video has been lost.

With the acquisition of the John Miley Collection, the Library of Congress now will be able to ensure the archival preservation of a collection that substantially documents the historical record of the nation's sports broadcast history prior to 1972, when sound recordings were not protected by federal copyright law.



Miley recorded the heavyweight title fights between Joe Louis (left) and Billy Conn.

Prints and Photographs Division

Miley
continued from page 376

More time went by, and late in the 2010 fiscal year Marcum had funds available to make a purchase.

So Miley visited the Library again, this time touring the Packard Campus in Culpeper. The facilities wowed Miley, and he decided the Library would be the best home for his lifetime of work.

"There isn't a word in the dictionary to describe how pleased I am," he says.

Miley recently got a call from the daughter of Lefty Gomez, a Hall of Famer who pitched for the New York Yankees in the 1930s and '40s. She's in her 70s and wanted to pass on to her children some examples of their grandfather at work.

Did Miley, she asked, have tapes of games in which her dad pitched?

He did.

"You could just hear her light up on the phone," Miley says.

That, he says, illustrates perfectly why the Library is the right home for his collection.

"It just pleases me so much to do something like that," Miley says. "That's the main reason I like that the collection is going to the Library of Congress. Someday all of my stuff will be accessible on the Internet, and that just thrills me to death. Not only do I have a place for it forever, but I also have the ability to share it with other people." ◆

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

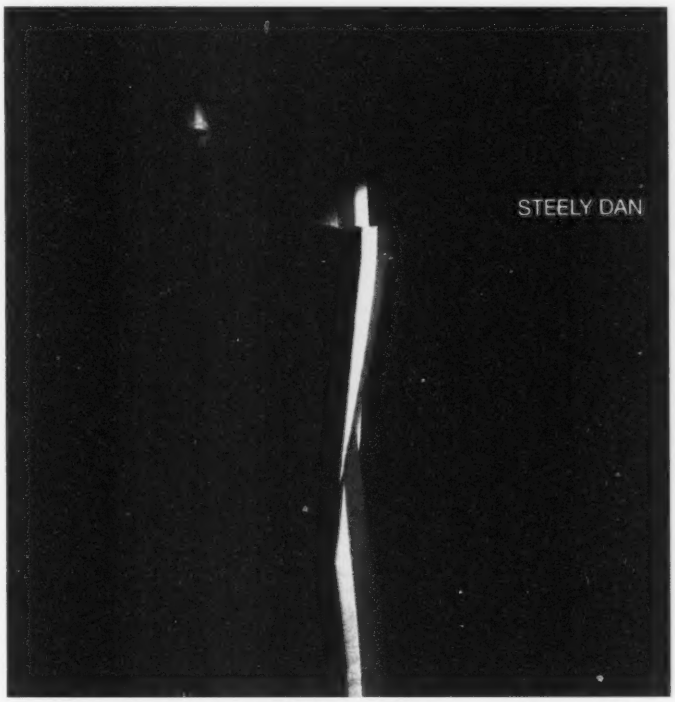
LIBRARY OF CONGRESS IN THE NEWS

By ERIN ALLEN

Following Librarian of Congress James H. Billington's April 6 announcement of the 25 new additions to the National Recording Registry, numerous articles appeared in the press. *(See story on page 380.)*

The **Los Angeles Times** music blog said "The Library of Congress certainly knows how to spread the love around when it comes to America's aural preservation."

Chris Richards of **The Washington Post** noted that many of the selected recordings could be found on iTunes. One of the selections, "Aja" by Steely Dan, is also the name of NPR host Michele Norris' 11-year-old daughter. When announcing the registry selections and playing sound bites during her program, she admitted she named her daughter after the title track of the album.



Cover of Steely Dan's 1977 Album "Aja" MCA/ Universal Music Company

Katherine Cole of **Voice of America** (VOA) made sure to point out that one of the selections is also a part of the broadcast outlet's history: "From 1954 until his 1996 death, William Conover hosted VOA's jazz programs, sending the music to countries where jazz was not often allowed. His 1956 interviews with musicians including Duke Ellington, Billie Holiday, Stan Getz and others are now a part of the Library of Congress National Recording Registry."

MLB.com, the website for the Major League Baseball organization, provided a few fun facts about "Take Me Out to the Ballgame" (1908), one of the registry selections. "'Take Me Out to the Ballgame' was written by vaudeville star Jack Norworth, who was inspired by seeing an advertisement for baseball at the Polo Grounds, home of the New York Giants, while on a subway. The words were set to music by Albert Von Tilzer. Neither Norworth nor Von Tilzer had attended a baseball game, and neither did so for another three decades."

Other national outlets running pieces included **The Hollywood Reporter, Daily Variety, Associated Press, Time, Atlantic, Jet, The New York Times, ABC, CBS, NBC** and **PBS Newshour.**

Stories ran in local papers from California to New York and Louisiana to Texas. In addition, a variety of websites and blogs, including **sify, techdirt, arstechnica, Gibson** and **contactmusic**, ran announcements of the new registry selections.

• Speaking of baseball-related recordings, the Library recently acquired a vast collection of sports broadcast recordings made prior to 1972 by John Miley. *(See story on page 371.)*

New York Times reporter Vincent M. Mallozzi spoke with Miley regarding the acquisition. "There isn't a word in the dictionary that can describe my happiness right now," Miley said. I'm thrilled to finally find a place where all of these great memories will be preserved forever." In addition to the Times, other major news organizations running the news were **USA Today, The Wall Street Journal** and **ESPN.** ◆

Erin Allen is a writer-editor in the Office of Communications.

Photo Illustration: Ashley Jones using photos courtesy Capitol Records, University of Exeter and Composers Recording Inc.

Al Green, George Crumb and the Boswell Sisters are among this year's inductees.

From Country Classic to Comedy First

Additions to National Recording Registry Announced

The controversial release of the first recording of contemporary stand-up comedy, the country-music hit that divided American women and an innovative television theme song are among the sound recordings that have been selected for preservation by the Library of Congress.

On April 6, Librarian of Congress James H. Billington named 25 new additions to the ninth annual National Recording Registry of the Library of Congress, ensuring that these cultural, artistic and historical recordings always will be available to the American public.

"America's recorded-sound heritage has in many ways transformed the soundscape of the modern world, resonating and flowing through our cultural memory," said Billington. "Audio recordings have documented our lives and allowed us to share artistic expressions and entertainment. Songs, words and the natural sounds of the world that we live in have been captured on one of the most perishable of all of our art media. The salient question is not whether we should preserve these artifacts, but how best collectively to save this indispensable part of our history."

Under the terms of the National Recording Preservation Act of 2000, the Librarian, with advice from the Library's National Recording Preservation Board (NRPB), is tasked with selecting every year 25 recordings that are "culturally, historically, or aesthetically significant" and are at least 10 years old. The selections for the 2010 registry bring the total number of recordings to 325.

The selections named to the registry feature a diverse array of spoken-word and musical recordings—representing nearly every musical category—spanning the years 1853-1994. They cover a wide range of sounds and music, ranging from the political voices of GOPAC and the haunting sounds of humpback whales to the soulful lamenting of Al Green and the innovative jazz of Henry Mancini.

Among the selections are Edward Meeker's "Take Me Out to the Ballgame"; Tammy Wynette's 1968 crossover hit, "Stand By Your Man"; the 1955 unauthorized recording of Mort Sahl's concert "At Sunset," which is considered the first recording of modern stand-up comedy; Voice of America radio broadcasts by legendary jazz producer Willis Conover; the parlance of the last Yahi Indian in 1915; the first Jazz at the Philharmonic concert in 1944; the Boswell Sisters' "It's the Girl"; and the first recorded sounds ever captured, harking back to 1853.

Other additions to the registry also feature notable performances by Nat "King" Cole, Les Paul, Lydia Mendoza, Blind Willie Johnson, the Sons of the Pioneers, George Crumb, John Fahey, Steely Dan and De La Soul.

Nominations were gathered from online submissions from the public

2010 National Recording Registry (Listing in Chronological Order)

Phonautograms, Edouard-Leon Scott de Martinville (ca. 1853-1861)
"Take Me Out to the Ballgame," Edward Meeker, accompanied by the Edison Orchestra (1908)
Cylinder Recordings of Ishi (1911-14)
"Dark Was the Night, Cold Was the Ground," Blind Willie Johnson (1927)
"It's the Girl," The Boswell Sisters with the Dorsey Brothers Orchestra (1931)
"Mal Hombre," Lydia Mendoza (1934)
"Tumbling Tumbleweeds," The Sons of the Pioneers (1934)
"Talking Union," The Almanac Singers (1941)
"Jazz at the Philharmonic," (July 2, 1944)
"Pope Marcellus Mass" (Palestrina), The Roger Wagner Chorale (1951)
"The Eagle Stirreth Her Nest," Rev. C.L. Franklin (1953)
"Tipitina," Professor Longhair (1953)
"At Sunset," Mort Sahl (1955)
Interviews with Jazz Musicians for the Voice of America, Willis Conover (1956)
"The Music From 'Peter Gunn'" Henry Mancini (1959)
United Sacred Harp Musical Convention in Fyffe, Ala., field recordings by Alan Lomax and Shirley Collins (1959)
"Blind Joe Death," John Fahey (1959, 1964, 1967)
"Stand By Your Man," Tammy Wynette (1968)
"Trout Mask Replica," Captain Beefheart and His Magic Band (1969)
"Songs of the Humpback Whale," (1970)
"Let's Stay Together," Al Green (1971)
"Black Angels (Thirteen Images from the Dark Land)," George Crumb, CRI Recordings, (1972)
"Aja," Steely Dan (1977)
"3 Feet High and Rising," De La Soul (1989)
GOPAC Strategy and Instructional Tapes (1986-1994)

THE SENSATIONAL BASE BALL SONG
TAKE ME OUT TO THE BALL GAME
WORDS BY JACK NORWORTH
MUSIC BY ALBERT VON TILZER
Lydia Mendoza
"MAL HOMBRE"
JAZZ AT THE PHILHARMONIC 1944-46
Rev. C. L. Franklin
the eagle stirreth her nest
TAMMY WYNETTE
Songs of the Humpback Whale

Photos courtesy, from top from left, New York Music Company, Arhoolie, Verve, Chess. Bottom from left, Epic Records, Straight Records, Capitol Records, Tommy Boy Records.

and from the NRPB, which comprises leaders in the fields of music, recorded sound and preservation. The Library accepts nominations for the registry at the NRPB website (**www.loc.gov/nrpb/**).

Later this year, the Library will release a comprehensive national plan for recorded sound preservation. It follows the release in 2010 of the first comprehensive study on a national level examining the state of America's sound recordings (**www.clir.org/pubs/abstract/pub148abst.html**)

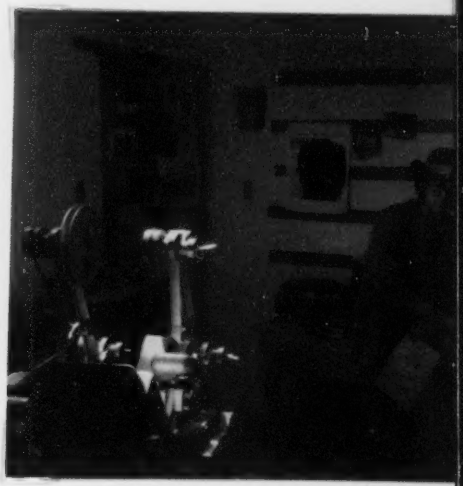
As part of its congressional mandate, the Library identifies and preserves the best existing versions of each recording on the registry. These recordings are housed in the Library's Packard Campus for Audio Visual Conservation in Culpeper, Va., a state-of-the-art facility that was made possible through the generosity of David Woodley Packard and the Packard Humanities Institute, with benefaction from the U.S. Congress. The Library's Motion Picture, Broadcasting and Recorded Sound Division's collections include nearly 3 million sound recordings. ◆

STEPHANIE LYON (CHRISMAN) LLANITO 1970
MOTHER OF GABRIELLE (B.72) AND RAPHAEL (B.75)

JOE, THE PLUMBERS HELPER, ANOTHER
MANNYS A LOCAL GIRL AND LIVES

"EDDIE" SENDS THREE DAUGHTERS TO COLLE
AND GETS A GREEN CARD IN 19

THE HOUSE LOOKING EAST TO SANDIA MT. 1976



BUCK DANT IN MY FILM STU

Every Picture Tells a Story

Photographic Albums Are Subject of New Library Publication

As photography became an increasingly accessible medium in the 20th century, the popularity of the photographic album exploded, yielding a wide range of objects made for varying purposes—to memorialize, document, promote, educate or simply to channel creative energy.

Published by Aperture in association with the Library of Congress, "Photographic Memory: The Album in the Age of Photography" traces the rise of the album from the turn of the century to the present day. It showcases some of the most important examples in the history of the medium that are housed in the Library's unparalleled collections.

"When you hold a photo album, you sense that you are in possession of something unique, intimate and meant to be saved for a long time," says editor Verna Posever Curtis in her introduction to the volume. "As you turn the pages and look at the images, you imbibe the maker's experience, invoking your imagination and prompting personal memories."

At a time when the physical collection of photographs is becoming largely immaterial through digital means, "Photographic Memory" is a comprehensive, illustrated history of a mode of presentation that became an art form in itself.

The albums that comprise "Photographic Memory" provide personal and idiosyncratic historical perspectives. From an 1899 Alaskan expedition album of Edward S. Curtis's early work, to Walker Evans's collection of images for James Agee's Depression-era book "Let Us Now Praise Famous Men," and from Phil Stern's record of John F. Kennedy's 1961 pre-inaugural gala to a contemporary family album by Danny Lyon, this book documents events, both major and mundane.

The compilation of selected albums provides an in-depth look at the history of photography through the work of some its most famous 20th-century practitioners, much of which is previously unpublished. Works by notable photographers and filmmakers such as F. Holland Day, Jim Goldberg, Dorothea Lange, Duane Michals, Leni Riefenstahl and W. Eugene Smith appear alongside those of by lesser-known artists on subjects as varied as African American vaudeville, the 1915 Jerusalem locust plague and the folkways of Spain.

Each album, reproduced over numerous spreads, is accompanied by detailed explanatory text. A history of the album format and an informative essay about caring for and restoring albums complement the collection.

Verna Posever Curtis, editor of "Photographic Memory," is a curator of photography in the Prints and Photographs Division of the Library of Congress. She has written and lectured extensively on 19th- and 20th- century photography, and coauthored the volumes "Ambassadors of Progress: American Women Photographers in Paris, 1900–1901" and "F. Holland Day: Selected Texts and Bibliography," among others.

*"Photographic Memory," a 288-page hardcover book with 350 four-color images, is available for $75 in bookstores nationwide and online and in the Library of Congress Shop, Washington, DC 20540-4985, (888) 682-3557, **www.loc.gov/shop/**.* ◆

Left: A page from the publication showing a family photo album from Danny Lyon

Photos courtesy: Aperture Foundation

Bright Lights, Big Names
Clint Eastwood Shoots at the Library

By MARK HARTSELL

J. Edgar Hoover strides across the Great Hall, an attractive young woman in a teal dress and hat at his side. They head toward the Library's Main Reading Room, admiring the architecture as they walk, when the woman stumbles. Hoover laughs at the misstep, puts his arm on the shoulder of a man standing nearby and says, "It was on film. It was on film."

"Print it," says the man, tall and slender with gray hair sticking out from beneath a blue baseball cap.

The assembled crew laughs at the joke, and the woman, actress Naomi Watts, repays him for the teasing with a slap on the arm.

"Stop that," she says.

The man in the cap, director Clint Eastwood, laughs too, and Hoover—or, rather, actor Leonardo DiCaprio—and Watts walk back to the entrance of the Great Hall to try it again.

Eastwood, DiCaprio and Watts came to the Jefferson Building on Sunday, March 27, to shoot scenes for a film about the life of Hoover, the controversial former head of the FBI and—for about five years—an employee of the Library of Congress.

The film, "J. Edgar," explores both the public and private lives of Hoover, who served as the most prominent figure in law enforcement in the United States for 48 years and under eight presidents.

Maureen Cohen Harrington

A note identifies the drawer Leonardo DiCaprio was to open during a scene shot in the Library's Main Reading Room.

Maureen Cohen Harrington

DiCaprio, the star of "Titanic," "The Aviator," "The Departed" and "Shutter Island," portrays Hoover. Watts ("21 Grams," "King Kong") plays Helen Gandy, who worked as Hoover's secretary for more than five decades.

The film also features Oscar-winner Judi Dench as Hoover's mother, Anne Marie, and Armie Hammer ("The Social Network") as Hoover's protégé, Clyde Tolson.

Dustin Lance Black, who in 2009 won a best screenplay Oscar for "Milk," wrote the screenplay and was at the Library for the shoot.

The film, produced by Eastwood, Brian Grazer ("A Beautiful Mind") and Robert Lorenz ("Letters from Iwo Jima"), is scheduled for release by Warner Bros. Pictures in 2012.

Hoover got his start in government in 1913 at the Library of Congress, walking five blocks each day from home to work. He began as a messenger and rose in rank to clerk, then cataloger.

Kenneth D. Ackerman, author of "Young J. Edgar," believed the Library's groundbreaking cataloging system inspired Hoover—and served as the basis for the system he created at the FBI to track information about individuals, groups and movements.

"He imagined how, with a few tweaks, he could use it to track anything he liked, even people," Ackerman wrote. "He could use it to find anyone, even in a vast country of 105 million souls spanning an entire continent. He could use it to hide things, too, just by manipulating the code."

Hoover did well at the Library. He doubled his salary in his short time at the institution, and, according to Ackerman, colleagues speculated that he would have risen to chief librarian had he stayed.

But in 1917, Hoover moved to the Justice Department, where he eventually rose to director of the Bureau of Investigation. In 1935, he helped found the FBI, where he served as director until his death in 1972. Hoover built the bureau into a large and ef-

fective crime-fighting organization.

Under Hoover, the agency established the world's largest fingerprint file and best scientific crime laboratories. At a time when professional-development programs for law- enforcement professionals didn't really exist, Hoover created the FBI National Academy to provide officers with special training. He instituted rigorous standards for the recruitment, training and promotion of agents.

But over the years, Hoover became an increasingly controversial figure: He used the agency's surveillance powers to collect damaging information about political leaders and prominent citizens and used those files to maintain his position of power. He aggressively investigated civil-rights activists, communists and others he regarded as radicals.

Eastwood, a cast of two and a crew of about 100 came to the Jefferson Building the last weekend in March to bring Hoover, the uncontroversial Library of Congress cataloger, back to life.

The crew arrived on Saturday and began work in the Great Hall and Main Reading Room after the Jefferson closed to the public late that afternoon, placing cardboard to protect the floor, laying electrical cable and setting up lights.

The crew also installed two rows of specially constructed card catalogs—more than 5 feet high and roughly 25 feet long but with only eight drawers that actually opened—along the east entrance to the Main Reading Room.

Giant, helium-filled light balloons floated above the floors of the Main Reading Room and Great Hall, illuminating the scene. Art directors and Library staffers hid modern equipment, took down magnetic signs and replaced contemporary books with period volumes.

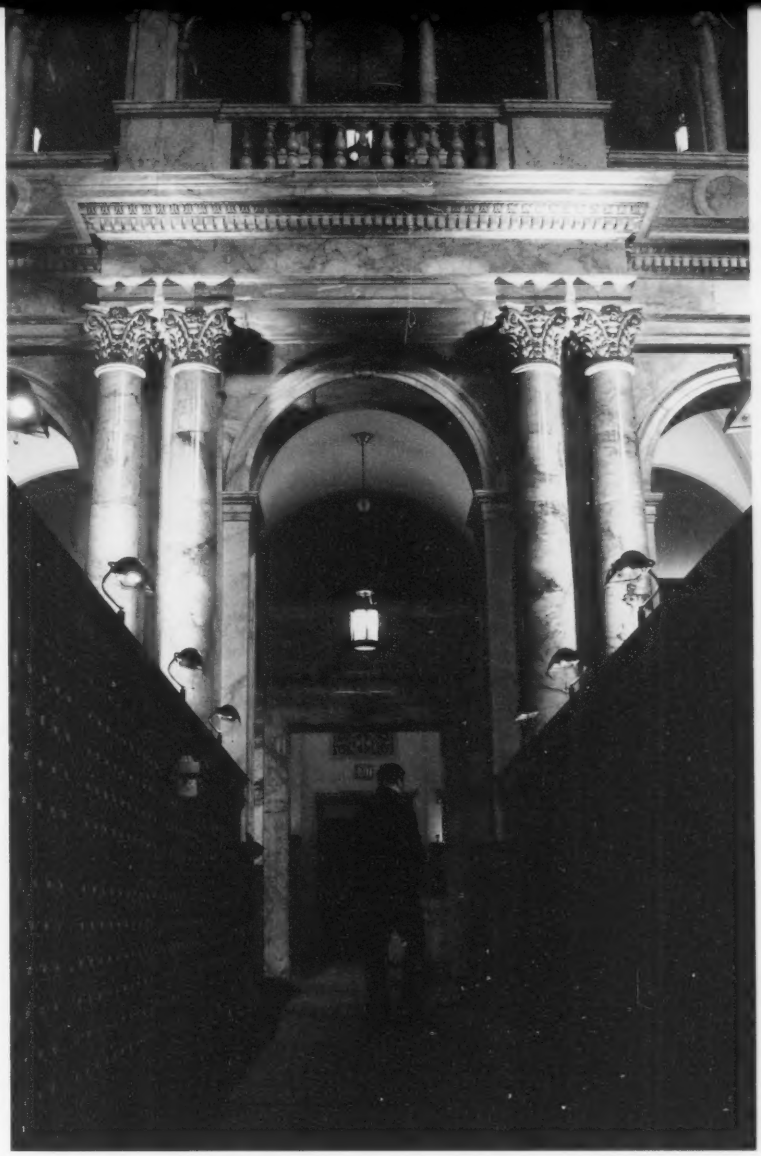
The cast and director arrived late Sunday afternoon. First Eastwood took a tour of the Jefferson Building and—with extras dressed as G-Men keeping watch on the steps outside—then ate a catered lunch with his crew across the street at the Folger Shakespeare Library.

The script called for scenes to be shot in the Great Hall and the Main Reading Room. In the film, Hoover escorts Gandy through the Great Hall and into the Main Reading Room for an after-hours demonstration of the efficiency of a card-cataloging system he says he helped develop.

Gandy times how long it takes Hoover to use the catalog to find a book, a scene that ends in Alcove 6 of the Main Reading Room with an awkward, on-bended-knee proposal that Gandy rejects and, then, an offer that she accepts—a position as his secretary.

The final take of that scene drew a round of applause for Watts from the crew and crowd—the scene marked her last day on the production. The crew moved cameras up to the mezzanine to capture broader shots of the Main Reading Room and finished the last photography about 12:45 a.m. on Monday.

And with that, the stars went out, the lights came down, the crew packed up—and the return visit of cataloger J. Edgar Hoover to his former employer was a wrap. ◆



Mark Hartsell

The production commissioned two rows of specially built card catalogs that were installed in the Main Reading Room.

Mark Hartsell is editor of the Gazette, the Library's staff newsletter.

The Book of Khalid

Conference Marks Centennial of First Arab-American Novel

By MARY-JANE DEEB

In 1911, Dodd, Mead and Co. in New York published "The Book of Khalid" by Ameen Rihani (1876-1940). The fictional account of two Lebanese boys, Khalid and Shakib, who immigrate to New York at the turn of the century is considered to be the first novel by an Arab-American written in English. Its themes still resonate today—relations between Americans and Arabs and the position of Arabs within the great American story of immigration.

Rihani—the most influential, prolific and world-renowned Arab-American author of the early 20th century— and his seminal work were the focus of a symposium held at the Library of Congress on March 29. The Library's African and Middle Eastern Division, together with the Ameen Rihani Institute, and partly supported by a grant from ARAMCO, organized the event to commemorate the centennial of the first book written in English by an Arab-American author.

"Whenever there is mention of an Arab-American writer people think of Kahlil Gibran," said Saad Albazei, a member of the Saudi Shura Council and a speaker at the conference. "But in my opinion, it is high time that the literary world finally recognizes the accomplishments of Ameen Rihani."

The conference did just that with a number of speakers who came from many parts of the world. Following welcoming remarks by Librarian of Congress James H. Billington, Lebanese Ambassador Antoine Chedid delivered a keynote address in which he placed Rihani in the forefront of other Lebanese Americans who wrote about the immigrant experience and contributed to American literary life in the 20th century.

Zuheir al-Faqih, the husband of Rihani's niece, read a paper by Suheil Bushrui, the founder and director of the Kahlil Gibran Research and Studies Project at the University of

continued on page 389

Ameen Rihani (1876-1940)

Ameen Rihani, the son of a raw silk merchant, was born in Freike, Lebanon, in 1876, and at the age of 11 was sent to America where he learned English. In 1895 he decided to become an actor and toured with a Shakespearean theater troupe. Desiring a formal education, he attended New York Law School in 1897. When a lung infection interrupted that course of study, he went back to Lebanon to recuperate, where he relearned his native Arabic and began teaching English. There he also studied classical Arabic literature and culture.

Rihani returned to New York in 1898 and began publishing in both Arabic and English. He became a naturalized citizen in the early 1900s. In 1904 he returned to Freike for a five-year period, during which he published essays, allegories, stories and plays in Arabic. It was during this period that he wrote his major novel, "The Book of Khalid," which was published in New York by Dodd Mead and Co., in 1911, shortly after his return to New York.

Rihani's lectures and publications established him as a forward thinker and visionary in the Middle Eastern intellectual world. Through his writing and political activity, he sought to educate Americans about the Arab world and enlighten Arabs about the United States. He lectured widely, often carrying the banner of American democracy and advocating Arab independence from Ottoman Turkey and Europe.

During the period between 1910 and 1922, Rihani became increasingly involved in political affairs. In 1917, he and his wife Bertha Case visited Pope Benedict XV to discuss prospects for peace efforts to end World War I. That same year, he met with former U.S. President Theodore Roosevelt to discuss the future of Palestine. In 1919, he represented Arab interests at the Hague Peace Conference, and in 1921 he was the only Near Eastern member of the Reduction of Armaments Conference in Washington, D.C. Between 1924 and 1932, he made six trips to the Arabian Peninsula, where he met, interviewed and befriended all its rulers.

The author of 29 volumes in English, Rihani continued writing until his death at his birthplace in 1940.

Opposite: Charcoal drawing by William Oberhardt, 1921. Rihani Papers, Manuscript Division

Eberhardt

THE
BOOK OF KHALID

BY
AMEEN RIHANI

NEW YORK
DODD, MEAD AND COMPANY
1911

Ameen Rihani in the Library's Collections

In 1999, the Albert Ferris Rihani family donated to the Library of Congress facsimiles of the manuscripts of all of the English works of Ameen F. Rihani. The originals remain in the family museum in Freike, Lebanon.

The collection, which is housed in the Library's Manuscript Division, consists of some 1,250 items of correspondence, biographical material, drafts of essays, historical and political analyses, literary criticism, novels, short stories, plays, poetry and travel literature reflecting Rihani's Arab-American heritage and the cultures of both the Middle East and the West.

The Near East Section of the Library's African and Middle Eastern Division holds Rihani's works in Arabic. His works in English, as well as many editions in other languages, are held in the Library's General Collections. His early writings in English mark the beginning of a body of literature that is Arab in its concern, culture and characteristics, English in language and American in spirit.

A selection of Rihani's works were on display during the symposium.

Khalid
continued from page 386

Maryland. [Gibran, a contemporary of Rihani's, illustrated "The Book of Khalid."]

According to Bushrui, "The central theme of Ameen Rihani's work, and indeed of his whole approach to life, was the attempt to reconcile the culture and values of East and West, to expound the unity of religions and to demonstrate the harmony of the universe."

That theme resonated throughout the symposium. Nathan Funk, assistant professor at the University of Waterloo's Conrad Grebel University College, argued that "like many of Rihani's other writings, 'The Book of Khalid' expresses a compelling, futuristic vision within which the encounter of East and West opens new pathways for the advancement of human civilization, for the realization of social progress and for the full development of the individual human being."

According to Geoffrey Nash, senior lecturer at the University of Sunderland in the U.K., it is in the West—"in the secular city"— that Khalid "finds the space to escape both tribe and town, and to refashion his spiritual resources according to his awareness of the conditions modernity brings. His insight enables him both to envision a global future and to identify a fair few of the dangers strewn along the path to its fulfilment."

Wail Hassan, associate professor of comparative literature at the University of Illinois, maintained that in the novel Rihani "sought to express his vision of synthesis between cultures and civilizations, a synthesis that overcomes linguistic barriers and negates religious, ethnic and racial divisions." Hassan discussed how those themes were also incorporated in Rihani's poetry, essays, dramas and translations.

Hani al-Bawardi, assistant professor in the Department of Social Sciences and the Center for Arab American Studies at the University of Michigan, argued that Rihani was very much aware of the politics and conflicts in the Middle East. He observed that while Rihani adopted a universalist approach in some of his writings, in his private letters and newspaper essays he wrote satirically about what was going on in the region.

According to Todd Fine, director of Project Khalid, an effort to mark the novel's centennial (**http://projectkhalid.org**), "The Book of Khalid" can also be viewed as a bildungsroman (coming-of-age novel), which is "extremely common in American ethnic literature." He noted that the publisher originally marketed it as "a book about America" and "the coming-of-age story of an immigrant through hard work."

Mary Ann Haick DiNapoli, a local historian and professional genealogist, also focused on Rihani's American experience on the Lower West Side of Manhattan in an area known as "Little Syria" where many Syrians and Lebanese settled in the late 19th and early 20th centuries. This was depicted in the novel as the "Washington Street" community of Rihani's character Khalid.

In his presentation Roger Allen, the Sascha Jane Patterson Harvie Professor of Social Thought and Comparative Ethics at the University of Pennsylvania, discussed Rihani's career from a historical perspective. He viewed Rihani's role as a "cultural ambassador against the background of the 19th-century process of transformation in the relationship between European and American culture on the one hand and the region that became known as the 'Middle East' on the other."

Like Allen, Stephen Sheehi, associate professor and director of the Arabic Program at the University of South Carolina, insisted that Rihani and his novel be contextualized historically. According to Sheehi, Rihani should be viewed as a commentator on the ascendence of modernity both in the Arab world and the United States. It is only within this context that one can really understand Rihani's role as a pioneer of Arab romanticism, "which was a reaction against the rationalism and positivism of the 'liberal age.'" ◆

Mary-Jane Deeb is chief of the African and Middle Eastern Division.

May 31, 2011, through May 31, 2012

A new Library exhibition showcases images from the collection of Landsat photographs held in the Geography and Map Division that have been selected for aesthetic rather than scientific value.

Earth as Art: A Landsat Perspective

Kluge Center Hosts Conversation on Human Dignity

By DONNA URSCHEL

Distinguished scholars, representing diverse perspectives, took part in a compelling conversation on what constitutes human dignity.

The April 26 event, sponsored by the John W. Kluge Center and titled "Dignity of the Human Person," featured Dr. George Chrousos, Roshi Joan Halifax, Jennifer Hochschild, Cardinal Theodore McCarrick, Abdulkarim Soroush and John Witte Jr., who also served as moderator. All participants are or have been senior scholars at the Kluge Center in the past year.

Chrousos, a professor at Athens University Medical School in Greece, explained the medical perspective on dignity: Dignity exists because the complex human biological system supports it. There are distinct areas in the brain that handle self-awareness and dignity. Halifax, a Buddhist teacher and anthropologist, spoke from the perspective of Buddhism, which is "concerned with the development of moral character" and training the mind to achieve qualities that give rise to dignity.

"Buddha sought the middle way, the path between extremes," she said. When the mind is not in a place of dignity, it is pursuing qualities of suffering—greed, aversion, aggression and ignorance.

Hochschild, a Harvard University professor, raised the topic of genomic science and how each person's genetic code will be common information in the future. If human beings will be characterized in a precise manifestation of physical units, will science undermine the dignity of the human person or reinforce it?

McCarrick, archbishop emeritus of Washington, D.C., who was appointed to the College of Cardinals in 2001, said dignity is accorded to the human person through God. "We are special. The glory of God is the human being fully alive." He quoted his friend, the late Cardinal Terence Cooke (1921-1983) of New York, who often said, "We are all brothers and sisters in God's human family." Soroush, an Iranian thinker and philosopher who is currently teaching at the University of Maryland, also spoke of God, saying the human person is dignified by God. "Everybody carries the spirit of God," he said. "We are here because we are intended to be here. We have a fate. We need to live a good life, a life of respectfulness."

Witte, a law professor at Emory University, gave an overview of the history of human rights from the Middle Ages through 1948, when a global declaration of human rights stated that all human beings on earth have a basic dignity and must be afforded specific rights.

In examining the importance of human dignity, Chrousos explained that any assault to human dignity can adversely affect a person's health. Someone whose dignity is persistently attacked is at greater risk to develop psychiatric diseases and other diseases such as diabetes and hypertension.

Soroush suggested there has been too much emphasis on human rights. Human dignity should lead to human responsibility and obligations, as well as rights.

Halifax supported Soroush's emphasis on responsibilities. "We have a responsibility with end-of-life care," she said. "How do we treat dying people?"

Soroush also talked about love, which is neither a right nor a responsibility. "Love is much superior to these," he said. "Man is dignified because he can love and be loved."

Human dignity, said McCarrick, is something that one can abuse but cannot lose. "Even the worst person in the world still has dignity."

Cardinal McCarrick's lecture will be accessible on the Library's website at **www.loc.gov/webcasts/.** ◆

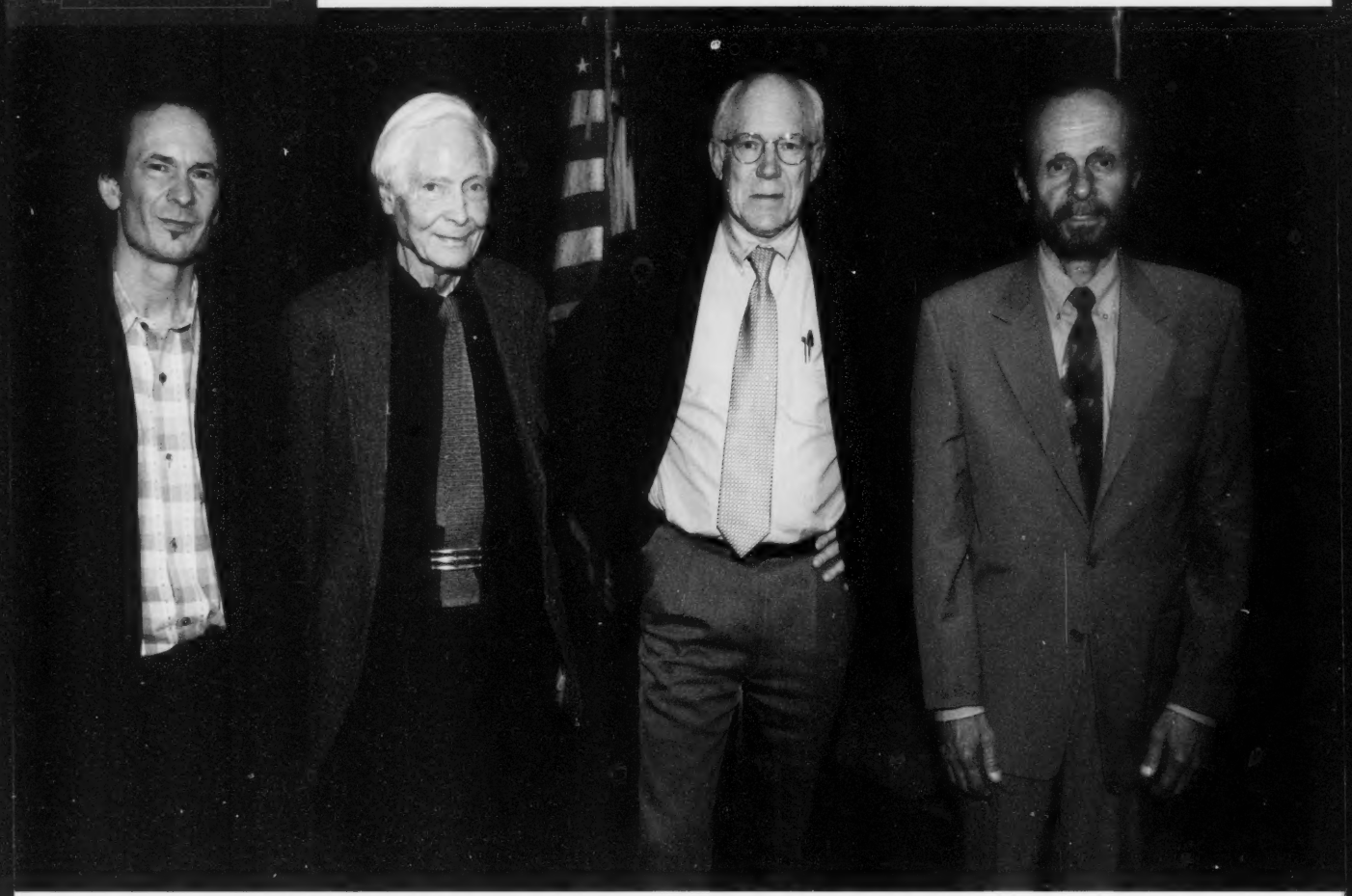
Donna Urschel is a public affairs specialist in the Office of Communications.

Cardinal McCarrick speaks at the April 26 event sponsored by the Kluge Center.

Abby Brack

POETRY
AT THE LIBRARY

Poets Gander and Bringhurst Awarded Witter Bynner Award



Abby Brack

From left, Forrest Gander, Poet Laureate W.S. Merwin, Robert Bringhurst and Witter Bynner Foundation Executive Director Steven Schwartz at the April 21 poetry reading.

Poet Laureate W.S. Merwin has chosen two seasoned voices in poetry, Forrest Gander and Robert Bringhurst, to receive the 2011 Witter Bynner Fellowships. Both poets read from their work on April 21.

Gander and Bringhurst each will receive a $7,500 fellowship, provided by the Witter Bynner Foundation for Poetry in conjunction with the Library of Congress. This is the 14th year the fellowships have been awarded.

Gander, a professor at Brown University, is a poet, essayist, novelist and translator of poetry from Latin America and Spain. His most recent books are "Eye Against Eye" with photographs by Sally Mann (2005); "Torn Awake" (2001); and the translation "Firefly Under the Tongue: Selected Poems of Coral Bracho" (2008).

Born in the Mojave Desert in Barstow, Calif., in 1956, Gander grew up in Virginia and spent significant periods in Dolores Hidalgo, Mexico; San Francisco; and Eureka Springs, Ark. Gander holds degrees in both English literature and geology. He lives in Rhode Island with his wife, poet C.D. Wright, and teaches literary arts and comparative literature at Brown University.

Bringhurst is a Canadian poet, author and typographer. He has written 16 books of poetry and the latest is "Selected Poems" (2009). An independent scholar, Bringhurst is known for his award-winning translations of the Haida storytellers Skaay and Ghandl from islands in the Pacific Northwest. His work was published as a trilogy, "Masterworks of the Classical Haida Mythtellers." He has also written "The Elements of Typographic Style," a guide to typographic etiquette,

grammar and style, which has been reissued several times and translated into many languages.

Born in 1946, Bringhurst was a journalist in Beirut and Boston. He also served in the U.S. military, in a career that took him from Israel and Palestine to the Panama Canal Zone. He holds a bachelor's degree in comparative literature from Indiana University and a master's in poetry from the University of British Columbia. Bringhurst is married to poet Jan Zwicky and lives on Quadra Island, British Columbia.

The Witter Bynner Foundation for Poetry was incorporated in 1972 in New Mexico to provide grant support for programs in poetry through nonprofit organizations. Witter Bynner was an influential early-20th-century poet and translator of the Chinese classic "Tao Te Ching," which he named "The Way of Life According to Laotzu." He traveled with D.H. and Frieda Lawrence and proposed to Edna St. Vincent Millay (she accepted, but then they changed their minds). He worked at McClure's Magazine, where he published A.E. Housman for the first time in the United States, and was one of O. Henry's early fans.

The Witter Bynner fellowships are to be used to support the writing of poetry. Fellows must organize a reading in their hometown and participate in a reading and recording session at the Library of Congress. Applications are not taken for the fellowships; the Poet Laureate makes the selection. For further information on Witter Bynner fellowships and the poetry program at the Library of Congress, visit **www.loc.gov/poetry/.** ◆

LIBRARY OF CONGRESS
STAFF NEWS

Casper Named Head of Poetry and Literature Center

By ERIN ALLEN

Robert Casper, newly appointed head of the Poetry and Literature Center, has a mission: to unite the Library and engage the public, all in the name of prose and verse.

"The best thing I can do is expand programming of the center in as many ways as possible by connecting to the different parts of the Library," he said, "and make poetry and literature something that everyone feels they can engage and participate in."

Before coming to the Library, Casper was programs director for the Poetry Society of America, the nation's oldest poetry organization. He organized 50 to 60 events a year, including poetry readings, panel discussions, conferences, awards ceremonies and festivals, and events that were held in 13 cities across the country.

Prior to that position, Casper served as membership director for the Council of Literary Magazines and Presses, the nation's only organization for independent literary publishers, where he greatly increased membership and substantially raised membership revenues. He also provided technical assistance to the publishers and helped develop and coordinate an annual conference on the business dimensions of literary writing.

Ten years ago, Casper founded the literary magazine Jubilat, which publishes the best of contemporary American poetry, along with interviews and a variety of other short literary forms.

Through his tenure at the Poetry Society of America and publishing a literary magazine, Casper has worked with countless poets—a network he hopes to capitalize upon while at the Library.

"Coming to this job, I felt I've had a real exposure to literature writers and poets on a national scale," he said. "It's essential to the Poetry and Literature Center to connect to poets and writers in the D.C. area but also to the great diversity and dynamism of those across the world."

Over the next few months, Casper plans to meet as many Library employees as possible in an effort to connect the center with other divisions. His goal is to link programming and resources to further promote the importance and value of poetry and literature.

Robert Casper Abby Brack

Because of the center's stature and that of its hallmark—the poet laureateship—Casper is driven to champion the importance of poetry and literature. To him, they are powerful tools for self-expression and understanding language and for pointing to the complexities, richness and endurance of life and history.

"Poetry and literature offer a way to experience the world more deeply," he said. ◆

Erin Allen is a writer-editor in the Office of Communications.

POETRY AT THE LIBRARY

Former Laureate Kay Ryan Wins Pulitzer Prize

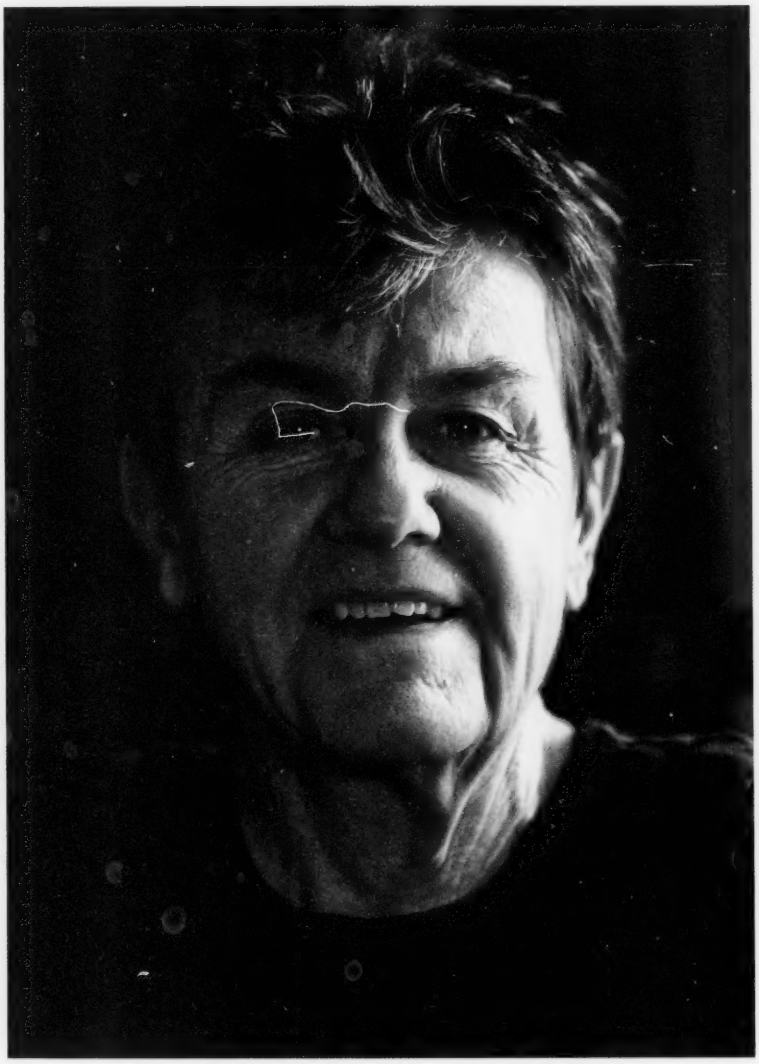
Kay Ryan, the 16th Poet Laureate of the United States (2008-2010) received the Pulitzer Prize for Poetry on April 18. The prize is for her latest book "The Best of It: New and Selected Poems" (Grove Press, 2010), described as "a body of work spanning 45 years, witty, rebellious and yet tender, a treasure trove of an iconoclastic and joyful mind."

Ryan was born in 1945 in San Jose, Calif., and grew up in the San Joaquin Valley and the Mojave Desert. She received both bachelor's and master's degrees from the University of California, Los Angeles. Ryan lives in Marin County, where she has taught remedial English at the College of Marin for more than 30 years.

In addition to her most recent award-winning volume, Ryan has written six books of poetry, plus a limited edition artist's book, along with a number of essays. Her books are: "Dragon Acts to Dragon Ends" (1983), "Strangely Marked Metal" (Copper Beech, 1985), "Flamingo Watching" (Copper Beech, 1994), "Elephant Rocks" (Grove Press, 1996), "Say Uncle" (Grove Press, 2000), "Believe It or Not!" (2002, Jungle Garden Press, edition of 125 copies) and "The Niagara River" (Grove Press, 2005).

Her awards include the Gold Medal for poetry, 2005, from the San Francisco Commonwealth Club; the Ruth Lilly Poetry Prize from The Poetry Foundation in 2004; a Guggenheim fellowship the same year; a National Endowment for the Arts fellowship as well as the Maurice English Poetry Award in 2001; the Union League Poetry Prize in 2000; and an Ingram Merrill Foundation Award in 1995. She has won four Pushcart Prizes and has been selected four different years for the annual volumes of the Best American Poetry. Her poems have been widely reprinted and internationally anthologized. Since 2006, she has been a Chancellor of the Academy of American Poets.

During her tenure as Poet Laureate, Ryan hosted the Library's 2008-2009 and 2009-2010 literary seasons during which she read from her work and introduced guest poets. She also appeared at the National Book Festival in 2003, 2008 and 2009 (**www.loc.gov/bookfest/author/Kay_Ryan**). In 2009, she established a poetry-writing contest for community-college students called "Poetry for the Mind's Joy" (**www.loc.gov/poetry/mindsjoy/**). During a one-hour videoconference on April 1, 2010, Ryan interacted with selected community college students, revealing tips about writing poetry and aspects of her writing process. Sponsored by the Library, the event highlighted Community College Poetry Day across the country. ◆



Former Poet Laureate Kay Ryan Abby Brack

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